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ABSTRACT

This article presents a methodological comparison of beliefs and practices with regard to teaching a third-year introduction to reading and literature course. It reviews the different educational backgrounds of the teachers--one in foreign language acquisition and the other in literary study--and describes their different approaches to teaching the same kind of course. The teachers discovered that even though they had worked and socialized together for over years before initiating the study, they both held several erroneous assumptions about the other's teaching. In confronting both their similarities and differences, the teachers demonstrate how engaging in dialogue leads to discovery, appreciation, and collegiality. Ultimately, their dialogue provides concrete evidence of the positive results of opening up one's classroom to a colleague with a different background and approach. An appendix presents a description of an Introduction to Hispanic Literature course and a Reading in French course. (Contains 43 references.) (SM)

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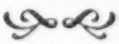
Crossing the Boundaries Between Literature and Pedagogy: Perspectives on a Foreign Language Reading Course



Joanne Burnett and Leah Fonder-Solano

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Introduction

The issue of collegial divisions among foreign language faculty has been a subject of ardent debate within the confines both of professional publications and departmental hallways.[1] As Hoffman and James (1986) would have it, the "split between language and literature" in university foreign-language departments "amounts to a split between 'language faculty' and 'literature faculty'" (p. 29). Indeed, many language professionals have contributed to this ongoing debate (Bernhardt 1995, 1997; Byrnes 1995; Kramsch 1987; Rice 1991). More specifically, Welles (1998) laments the absence of literature in the *Standards* while Kramsch (1995) views differing perspectives in the field of foreign language education as an opportunity for dialogue and intellectual inquiry. Correspondingly, a spectrum of publications exists on the teaching of literature (Birckbichler and Muyskens 1980; Bretz and Persin 1987; Broad 1988; Chaves-Tesser and Long 2000; Kramsch 1985; Lazar 1993; McKay 1982; Moorjani and Field 1983; Muyskens 1983; Ragland 1974).

As colleagues trained respectively in French language education and Spanish literature, we add to this discussion by approaching the issue from an empirical, research-based standpoint. This division between faculty trained in language education and those trained in literature, played out on a national scale, also exists within our department. For this reason, we decided to methodically compare our beliefs, practices, and decision-making processes with regard to a second-language (L2) reading and literature course. We tend to side with Byrnes (1995), who values consensus making between professionals in language departments trained in different fields as "the result of keen, multifaceted exploration of my and others' beliefs, of our presuppositions, our modes and methods of analysis and synthesis; it is a hermeneutics of inquiry that looks at the contexts that have led each one of us to our opinions" (p. 14). With this in mind, the main questions we explored were at the heart of what we truly do for a living:

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- How did our former educational training and research backgrounds shape us as teachers?
- What differences and similarities would we find in comparing our classroom syllabi, activities, handouts, exercises, requirements, and teaching approaches?
- What beliefs did we hold about the way in which an upper-level reading/introduction to literature course should be structured and about how the other would structure her course?

We felt that exploring these questions was fundamental to our jobs as tenure-track Assistant Professors and would promote better understanding of each other's work.[2] Thus, in the spring of 1999, we initiated this study while teaching a parallel reading course in French and Spanish.[3] Our findings represent a first step in a much needed dialogue between university language professors trained differently. Moreover, it provides an opportunity to reflect on the impact of former training and teacher beliefs on curricular decisions as well as collegiality.

Theoretical Frameworks and Design of the Study

The design of the study reflects both a phenomenological and process orientation and is inspired by the theoretical frameworks of symbolic interactionism (Blumer 1969; Mead 1934) and social constructionism (Gergen 1985, 1986, 1991). These frameworks permit a focus on the nature of language teaching as it relates to the meaning we ascribed to classrooms in which the focus was on reading and literature. Interpretation, using the symbolic interactionist's lens, evolves with an understanding of how the individual constructs meaning. Likewise, social constructionists see people as molders of their own social world. Using these theoretical perspectives as the backdrop from which to draw interpretations, it was imperative to view the reading/literature classroom as mediating a complex underlying structure of values, motives, and biases. In this vein, the following questions guided data interpretation:

- What meanings, both overt and covert, do we as teachers attach to behavior patterns and objects in the educational institutions of which we are a part and in which we have been trained?
- How do varying interpretations of meaning, expectations, and motivations affect our professional behavior?
- How does the process of constructing meaning take place?

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- In what ways do we as teachers act on the basis of meanings we perceive?

Adapted from Le Compte and Preissle (1993).

Our research additionally contributes to a growing body of literature on language-teacher beliefs, decision-making processes, and practices. As Woods (1996) points out, there are three gaps in this research as it pertains to L2 classroom teaching and learning:

- Research has not described the structure of classroom language teaching in pedagogical terms, i.e., in the context of larger units of course structure and the underlying objectives.
- It has not examined the processes by which teachers plan and make decisions about their teaching (both for and in the classroom).
- It has not examined the language teaching/learning process as it is perceived and interpreted by the participants themselves—in particular the teacher (p. 11).

Beliefs are instrumental in shaping how we as teachers interpret what goes on in our classroom. They have an effect on our representation of reality, guide our thoughts and behaviors, and influence what we know, feel, and do. They are grounded in episodic memory built from prior experiences both as teachers and students and are stable and resistant to change. They have a profound impact on the nature of teachers' reasoning and the ways teachers conceptualize themselves (Johnson 1999). Similarly, research in the area of teacher cognition has argued that understanding teachers' interpretations is central to understanding teaching (Clark 1988; Johnson 1994, 1999). Ulichny (cited in Johnson 1999) captures the interpretive qualities of teaching: "The interpretive framework [the teacher] brings to the class is based on her past experiences as a teacher and learner, her professional knowledge and folk wisdom about teaching, and aspects of her personality" (p. 63). Similar to Ulichny, Woods (1996) addresses belief systems and states, "Teachers 'interpret' a teaching situation in the light of their beliefs about the learning and teaching of what they consider a second language to consist of; the result of this interpretation is what the teacher plans for and attempts to create in the classroom" (p. 69).

We chose a qualitative research design and methodology in order to explore these beliefs, processes, and interpretations. The purpose of qualitative research is to understand phenomena in depth rather than

generalize to a larger population. In defining qualitative research, Merriam (1988) and others have described it as an intensive, holistic description and analysis of phenomena within a social unit. The qualitative research process occurs in a natural setting, uses the researcher as the data collection instrument, makes use of tacit knowledge in order to arrive at conditions for common understandings, and employs inductive analysis so that theory about human interaction derives from the study itself (Lincoln and Guba, 1985; Merriam, 1988 Yin, 1989).

In keeping with a qualitative research design, methods of data collection included interviews, videotaped classes, and a reflective journal Spradley (1979), Mishler (1986), and Siedman (1991) have related the benefit of in-depth interviewing both as a research method in its own right and as a complement to other forms of ethnographic research methods. Thus, we completed four audiotaped interviews lasting from two to three hours throughout the semester of data collection (spring 1999). Our classes were also videotaped for a total of four hours in length. As many qualitative researchers recommend (Glesne and Peshkin 1992; Lincoln and Guba 1985), we also kept a reflective journal to record perceptions of and reactions to the class activities, student participation, and course preparation. In addition, syllabi, lectures and class notes, handouts, written activities, assignments, exams, and a representative sample of work from two students were also collected

Subsequent to data collection, we viewed the videotapes together and separately with each researcher taking notes on the other's practices. Post viewing and analysis provided notes of student and teacher movement, activities, interaction, and dialogue. By the summer of 1999, each of the four interviews had been transcribed for accurate interpretation of emergent patterns and themes. In order to begin the analysis process, we made two copies of each set of data (class materials, interviews, videotape notes, journals) and read them in their entirety. On the second reading of the interview transcripts, we individually wrote comments in the margins as a point of departure for analysis. In this phase, an understanding of the data via symbolic interactionist and social constructionist frameworks was developed. Subsequently, the data were placed into categories through analytic induction (Goetz and LeCompte 1984; LeCompte and Preissle 1993). This technique involved scanning the data for categories of phenomena and for relationships among these categories. The overarching categories that emerged—Course Organization, Course Goals, Teacher Beliefs, Initial Perceptions versus Findings, and Conceptual Change—were further subdivided into topics: Initial Reactions, Education/Training, Reader Choice, and Diverging Definitions of Literature. I

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both the beginning and final stages of data analysis, emergent patterns and themes were color coded, highlighted, and placed in file folders. In this manner, the data sources were triangulated to provide a richer understanding of our attitudes and behaviors, as well as the meanings ascribed to our course creation and roles as teachers. Data analysis continued until the spring of 2000 when we also began to create grids and tables of overarching thematic units, as well as specific details supporting these units. Due to the scope and nature of this article, detailed discussion of each category is not feasible neither are all data sources cited equally because they do not all specifically address the aforementioned themes.

Most crucial to establishing credibility in a qualitative study, we both wrote and revised drafts of the present article and argued as well as conferred on the descriptions, interpretations, and conclusions we developed. Thus, as a team, we mutually shaped the written product (Lincoln and Guba 1985). Aware that our dual roles as both subject and object of the study (researchers/authors and teachers) could be construed as problematic, we were conscious of the need to follow preestablished data collection and analysis procedures. For the sake of clarity when referring to our experience as individuals we will use "Burnett," "Fonder-Solano" or "she." However, as seen in this section, with regard to the collaborative narrative, the pronoun "we" will be employed. While for some readers this may seem disjointed, this seemed the most reasonable way to resolve the dilemma of the personal in composition. Moreover, we felt strongly that, no matter the issue of narration or methodology, our story would strike a chord with those who work in the same situation as ours and who, like us, seek understanding and acceptance in the midst of departmental divisions.

Although Burnett had seen Fonder-Solano's demonstration class the year she was hired, we had never since observed one another or discussed at length our personal philosophies or approaches to teaching. This research gave us this chance, one which is, frankly, taken too rarely among colleagues whose offices may be right next door, but whose classrooms remain, in some cases off-limits, and in most, simply unknown.

This article adheres to the tenets of a qualitative account and will attempt to shed light on the interpretive frames we used to support the ways in which we envisioned and fashioned our respective courses. In the sections that follow we will focus first on our educational experience, which had enormous impact on shaping the curricular decision-making processes that inform our practice; second, on comparisons of course goals and organization; third, on our beliefs about how this course should be taught, which include our reasoning, rationale, and

philosophy of approach; finally, on our perceptions of how each other would handle teaching the course.

Background

Initial Reactions

Faced with the prospect of teaching an introduction to literature course in French and Spanish, the following reactions are taken from our first interview. Fonder-Solano responded quite positively to being assigned, by the department head, the 300-level literature course. One reason was that as a graduate student she had already taught the same type of course:

> This course is a very natural extension of what I do. I was trained in literature. I have my doctorate in literature, so teaching an introduction to literature course is a very, very, natural extension of what I do and the way I was trained. It was my fifth or sixth time teaching this type of course, and because of my experience perhaps, my main concern was how to make this an exciting and accessible course to the student who is just getting out of four semesters of study in the language. (Interview 1)

Having read the course catalogue's description to "FRE 341 Introduction to Literature—An introduction to the study of French prose, poetry, drama; techniques of literary analysis, continued study of French language," Burnett had a very different reaction:

> My reaction was one of fear. Honestly, first of all, the title was "Introduction to Literature" and with my particular training, I did not feel adequately prepared to teach a course entitled "Introduction to Literature." As well, I'll be very honest about this, I didn't want to take a traditional genre approach, although I had a notion about what that meant, I just did not feel comfortable, because my background is not strong enough in textual analysis to take a more literary approach to a course. (Interview 1)

Because the professor who taught it previously had retired, and no other French faculty volunteered[4], Burnett ultimately agreed. But before doing so, she changed its title and course number and shaped it in accordance with her background and training in pedagogy. This will be discussed in the section entitled *Diverging Definitions of Literature*. However, because our divergent reactions may be directly related to each teacher's background and training, we will first briefly outline our educational experience.

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Educational Training

Burnett finished her B.A. and M.A. degrees in French with teacher certification by the mid-eighties. During her master's studies, she applied to and was accepted as a graduate teaching assistant at the Université de Liège in Belgium. A year later she found work in a private school teaching English as a foreign language where she stayed another two years. Undergraduate and graduate coursework in literature included at least one course in eighteenth-, nineteenth-, and twentieth-century literature, mainly composed of excerpts, although she had read several complete plays and novels by the end of the master's level. Her M.A. included a range of courses in education, linguistics, literature and civilization. Burnett recalled that the master's program significantly changed her views of language study:

> It wasn't until I got to [the University of] Illinois that I remember being absolutely fascinated by a course that I took out of the Department of Education called Ethnography of Communication, and we began to look at the social aspects of language, language use in different societies, that I began to see, "O my gosh, there's this other thing that one can do in language that interests me more than nineteenth-century poetry," a course I was currently enrolled in. That's when I began to change over to thinking about language education. (Interview 2)

Upon returning from Belgium, Burnett accepted a teaching assistantship in the Department of French at the Pennsylvania State University. Although her doctorate would be in French, she specialized in FLA (Foreign Language Acquisition) with inter-disciplinary course work in French, Spanish, Curriculum and Instruction, Higher Education, and Speech Communication. Courses included work in second language reading and testing, technology, curriculum development, conversation analysis, applied linguistics, language acquisition theory, methods of teaching as well as qualitative research methods (13 courses total). Her training also included mandatory Teaching Assistant meetings, and in her final year, she was appointed supervisor of third semester French. As part of the program, she was also required to take two courses in French civilization as well as two in literature. In literature, she chose "Gender Theory," a course that influenced positively the way she viewed and valued women's writing and feminist criticism:

> I began to see in gender theory that you could take texts and analyze them using feminist criticism and that you could take texts from science, from anthropology, from literature. You could take texts from

> Hélène Cixous, who is still living and writing, and differentiate *l'écriture féminine* from phallocentric writing and analyze a whole culture and how it has repressed and subjugated women. And that became a banner for me, that notion of text as liberating by the way you analyze it. I had never, ever been exposed to that before. (Interview 2)

Before this course, she did not remember having been assigned texts by women, although in recalling several of her final projects for courses in French civilization, she sought out and wrote about women's issues. The second course, entitled "Stylistique Avancée," was a requirement for all graduate students in the French Department; it focused on textual and literary analysis. Far removed from either subject, Burnett's dissertation research ultimately entailed qualitative case studies of teaching assistants who taught weekly in computer-equipped classrooms.

Fonder-Solano completed undergraduate majors in Spanish and Latin American Area Studies at the University of Minnesota, Morris and an M.A. and Ph.D. in Hispanic Literature at the University of Arizona. Her undergraduate language study had a strong literary focus, totaling some five courses. Nevertheless, it was only through her master's and doctoral studies (a total of twenty-three literature courses) that she began to engage analytically not only the texts she was reading, but also, through critical theory, larger social and historic conditions.

During this same period, Fonder-Solano was thrust into the reality of teaching first-year language courses as a graduate teaching assistant. To aid in this stressful transition from language student to language teacher, she had one Teaching Methodology course, the examples of her own professors, and the helpful advice of fellow teaching assistants. Guided by Omaggio's *Teaching Language in Context* (1986) as well as peer observations and classroom activities shared among the assistants (although there were no organized Teaching Assistant meetings), she gradually acquired valuable experience in the classroom and was eventually allowed to teach upper-level courses, including "Introduction to Literary Genres." Her dissertation was a feminist analysis of writings by Cristina Peri Rossi, a contemporary Uruguayan author. Upon being hired at the university, Fonder-Solano, like Burnett, was surprised and shocked to be asked to teach a course far outside her range of experience: a master's level course dealing with some aspect of pedagogy. (She ended up teaching a course dealing with issues of oral communication in the classroom.) The introductory literature course that we examine in this study brought her back to very familiar territory.

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Course Overview

On the first day of class,[5] Burnett conducted a survey of student L1 and L2 reading habits and interests and announced that the next class meeting would be at the library to familiarize students with French books, magazines, and films available for their use among library holdings. Her course included a primary reader *Liens: Lectures diverses* (Davis 1994). As the semester progressed she supplemented *Liens* with three selections from a second reader, *Diversité: La nouvelle francophone à travers le monde* (Budig-Markin and Gaasch 1995), and two novels, *L'enfant noir* (Laye 1953) and *Les petits enfants du siècle* (Rochefort 1961). The *Liens* text, rather than adopting a strictly "literary" stance, included newspaper articles, film reviews, and folktales. In addition to completing the readings, students were expected to make extensive, regular journal entries on the reading process including (in either French or English) new vocabulary, reactions to the text, and comprehension strategies. Textbook exercises and teacher-designed activities completed in class were also to be turned in for credit. As a final project, students in this course completed a portfolio of five student-selected readings related to the theme of their choice. For each reading, they wrote a one-to-two page summary-analysis in French. For Burnett, it was important that at semester's end students begin to search for texts according to their own tastes in contrast to the teacher-imposed selections they had been working with all semester. She offers further rationale for this final activity:

> For me the whole notion is to help them in becoming lifelong readers and learners of French. So the reason I'm having them do a portfolio of texts and write summaries is for them. I am, in a way, nudging them towards thinking about where it is they're going to access French texts after this class. And they have to write mini-summaries of those texts as well as state why they would or would not recommend that text to a classmate. Because I want them to understand what social practices of literacy are, I want them to reflect on that in their own lives, What is reading for? What is literature for? It's sometimes to recommend [a text] to somebody else so that you have a common experience in reading. That is part of the social practices aspect that I want them to think about developing in the second language as well. (Interview 2)

Burnett's practices and beliefs will be developed in the pages that follow. They later resurface to reinforce differences in approach between the two teachers.

Fonder-Solano began her course by collecting general information about the students (name, major, phone number, reason for taking the

course). She spent the first two weeks practicing reading strategies (dictionary skills, using context/background knowledge, skimming, identifying key information, and re-reading) to be used throughout the course. This course used the reader *Aproximaciones al estudio de la literatura hispánica* (Virgillo, Friedman, and Valdivieso 1993) supplemented by narrative and poetic excerpts. Similar to Burnett's class, students kept a notebook, which included class notes in addition to questions, new vocabulary, and their impressions regarding each reading selection. Students did not receive a grade for written exercises completed in class, but included them in their notebooks. Fonder-Solano also set aside a "library day" whose purpose was to enable students to research and collect sources for their final paper. This final research paper, on any student-selected topic relating to one (or more) of the readings, was a minimum of five pages in length.

Goals, Texts, and Beliefs

Reader Choice

The issues dealt with in our first interview delved into teaching philosophies as well as firmly held notions about course construction and implementation. (The syllabi may be seen in detail in Appendix A.) Since we had both already taught this same course the previous spring, and Fonder-Solano had also taught it several times in the past, we had strong ideas what such a course entailed and were able to justify pedagogical decisions such as the choice of a reader and supplementary materials. Fonder-Solano begins by relating her primary goals:

> Making students relate to literature is my main goal...One of the things I feel free to do is organize it not giving equal time to every genre, but because I feel that what's most exciting to me is also going to be what's most exciting to the students, I really feel that what I can show enthusiasm about is what is going to stick in their minds as well. That's why I'm dedicating most time to the short story, the poetry, and the theater, and at the end we're going to do a theatrical production, so they can see the live version of some of the things we're reading. (Interview 1)

Reflecting her training in curriculum development, Burnett, unlike Fonder-Solano, stated course goals explicitly on her syllabus: "This course has as its goal first and foremost to allow students to practice honing their reading skills in French, to participate in the literate skills necessary to becoming life long learners and readers of French...and

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to whet student appetite for continued reading in French." Burnett reiterates:

> As a teacher of this course my goal is to make them life-long readers, but in making them life-long readers, I have to shape the practices and skills that one needs to read in a second language, so that actually is more important. I am hoping, through my choice of texts [*L'enfant noir* (Laye 1953) and *Les petits enfants du siècle* (Rochefort 1961)], one which is about Francophone culture and the other by a feminist writer, to create critical thinking skills as well as offer cultural information. I want them to gain cultural information. But I think that I still have to help them learn to read. (Interview 2)

Fonder-Solano chose a reader (Virgillo et al. 1993) which divides the literary segments into genre and focused on short story, novel, poetry, and theater. The reader also lists chronologically major literary works and gives brief biographies of the authors, although these were not systematically included in course assignments. In terms of support for comprehension, both footnotes and glosses accompany each text as well as comprehension and discussion questions. For some works, the reader also provides a short identification exercise. Commenting on what she particularly valued about *Aproximaciones* (Virgillo et al. 1993), she stated:

> One thing I like about the book is that there are more readings than you could ever use in the course. It's got a wide selection, and just as many female authors as male and from all the time periods, from medieval to the present, so there's a wide selection. I don't try to cover every area. I try to pick out what I feel are the most interesting readings . . . what might appeal most to my students and what might provoke the most interest in discussions in class. (Interview 1)

On the other hand, in response to the text's lack of reading support, Fonder-Solano was obliged to consistently develop a range of activities to supplement what the reader offered. These included vocabulary building activities, matching exercises, true/false statements, character identification, multiple choice and, in a couple of cases, she also had them draw an image of the scene they had just read.

In the following excerpt, Burnett justifies her choice of reader. She was particularly concerned with the reading process and underscored her reasons for organizing the course:

> I was familiar with and comfortable with *Heinle & Heinle* publications and knew *Liens* (Davis 1994) was [part of the] "Bridging the Gap" series. I knew it had been authored by my [former] professor whose re-

> search was in reading and who I respected and admired. I had taken a couple classes with him and thought he was a super teacher. And in looking at the book each text was set up in a very thorough fashion. It wasn't just comprehension questions at the end of the text but it was preparing students to truly understand the text. As the students are reading there are also glossed words and phrases in the margins along with questions that students can answer if they want as they're reading. So the text was set up theoretically by someone who had a strong reading research background, and I thought this would be a super text to use in class because I didn't want to do the [literary] genre thing. I didn't feel comfortable doing it. (Interview 1)

Furthermore, Burnett's reader contained prereading exercises in the form of cognate and word-associations; text overviews which asked students to guess, according to the passages given, what might happen next in the reading; and post-reading activities in the form of both oral and written comprehension exercises that, for example, required students to put key phrases in order or respond to true/false statements. Many of the readings included a bibliography of supplemental readings for students who might desire to read more on the same topic. Because *Liens* (Davis 1994) offered substantial help to the student reader, which was not the case for *Aproximaciones* (Virgillo et al. 1993), Burnett did not have to supplement the reader in the same fashion. She felt confident that *Liens* would engage the student readers in the reading process and that its reading activities were consistent with the most recent theories of L2 reading and language acquisition.

Burnett also explains why she had students read two novels and how she made these choices:

> This book is set up by genre but it's not genre in the sense of poetry, theater, short story . . . my book is set up by what I call text-types. The first one is called the portrait, the next is a description of a place, followed by newspaper articles on accidents and finally there are film reviews. I personally feel more comfortable with that. [But] we also read two short novels. You know they're at least reading these novels, and at the end they can say, "I read two short novels in French." The text-types are short, mini-texts. Most of them are excerpts. But I also thought that the students would enjoy or have more of a feeling of accomplishment if they could also read complete works. And because I was interested in these two novels, *L'enfant noir* (Laye 1953), which I had never read in its entirety before and *Les petits enfants du siècle* (Rochefort 1961), which I had taught in excerpt form, and which I wanted to read some day, I decided, "I'm going to teach it and that's how I'm going to get to read it." (Interview 1)

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As the foregoing shows, we held firmly to our divergent beliefs about what the overarching goals of the course should be. Burnett adhered to her ideal of creating life-long readers of French by shaping reading practices and felt students would enjoy the accomplishment of reading two novels as well as a variety of text-types. It was equally important, however, in terms of the reading process, to start with shorter texts and build to longer ones. At the same time, she stressed the importance of the novels for offering insight on Francophone cultures as well as engaging students in critical thinking. In choosing her reader, Fonder-Solano valued the diverse selection of readings from different time periods and authors. She felt that, by making literature accessible to students through class activities and by concluding with a play, they would become as excited and enthusiastic as she was. This difference in goals and focus stems, in part, from differing notions of what constitutes "literature." The following section will address this issue in greater detail.

Diverging Definitions of Literature

This section will use Burnett's decision to change her existing course title and course content, an issue that generated substantial debate throughout the tape-recorded interviews, as a point of departure for analysis of the beliefs held by each participant about her respective course. Although both courses studied here were originally designed to prepare students for upper-level literature courses, the decision to change the title from "Introduction to Literature" to "Reading in French," stems directly from Burnett's beliefs regarding this course, many of which were at variance with more traditional departmental views. The bureaucratic process for such a change is in itself quite complex, involving substantial paperwork and passing the "new" course through committees at three different levels of university administration. Moreover, Burnett's change met some resistance on the part of the faculty:

> I don't think certain colleagues value and respect what I do. That's been made clear to me . . . with faculty members saying in meetings, "Remember, this is a Department of Foreign Languages *and* Literatures." Or comments like, why don't you all [pedagogy faculty] go over to the Department of Education? Or another faculty member having said to me once, why do you all dislike literature so much? . . . One of the reasons, I think, that the faculty says I don't like literature is because I changed the course. (Interview 4)

While Burnett felt at times misunderstood, her implementation of this change despite such obstacles underscores the strength of her convictions regarding second-language reading in general and this course in particular.

First, Burnett argues that a literature-oriented course falsely assumes a certain level of student reading competence. Rejecting the more traditional view of this course as an introduction to literary terminology, literary theory, and classics texts, Burnett views the course as an opportunity for students to continue building linguistic skills by practicing reading in a variety of contexts, particularly given that it directly follows the basic language sequence in the French curriculum. Second, Burnett repeatedly expressed a lack of interest in "literature," in the traditional sense of male-authored canonical works, literary terms and textual analysis: "I just couldn't do that to them [the students]. So we practice reading a variety of texts of different types, but not ones that are canonical or that form what is considered literature in French" (Interview 1). This variance from traditional course content stems both from a perceived lack of preparation in literature/literary theory and Burnett's own experiences as a student. Although looking back at her undergraduate and graduate transcripts, she found that she actually had eight courses in literature, she still did not feel confident teaching a literature-oriented course, particularly one organized by genre or time period:

> I also chose the reader approach the first month . . . [because] I felt confident that I could help them build skills in reading . . . vocabulary building, questioning as you're reading, going back, rereading, checking . . . but I wouldn't feel competent teaching medieval literature, for example. I wouldn't do it. . . . Although I had two courses in nineteenth-century, I still wouldn't feel competent to do the nineteenth-century novel. (Interview 4)

Given Burnett's stated background in literature, her negative response to literature courses cannot be adequately explained as stemming from a lack of training. As the emotional ending of this quote infers, Burnett's aversion toward such courses is strongly grounded in her own negative experiences of literature courses as a student:

> I did read poetry, and I did read theater. I did read some Medieval and Renaissance stuff, which I disliked, *La Chanson de Roland, Pantagruel, Gargantua,* in a French civ course. And in undergrad we had these French anthologies called *Lagarde [et] Michard* from which loads of students were taught in the seventies and eighties, and I think I've got the nineteenth century and the eighteenth century volumes,

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> but what do I remember from them? Nothing. No. Nothing. . . . But what I remember are the literature things I did at Penn State, the gender theory and then a course I audited for fun on women's writing in the nineteenth century. Maybe I'm at a stage where I'm seeking ways to approach and teach literature that are different from the ways, some of the ways I was taught, and that really didn't work for me. (Interviews 3 and 4)

Third, Burnett reiterated in the interviews her view of this course as developing student interest in reading French, potentially creating "life-long readers" in French. She felt that by exposing students to a wide variety of texts in French, students would be more likely to search out French language texts in the future and to find reading material suited to their individual tastes and lifestyles. To this end, Burnett conducted a "library day" to make students aware of library holdings in French, including magazines, newspapers, books, and scholarly journals. Moreover, she gave certain students the addresses, web sites, and phone numbers of American distributors of foreign language publications. To justify these decisions, Burnett explains her view of the student reading process:

> I view the student as still something that we're molding and shaping [in terms of linguistic competency] and that they come to a reading course hopefully with a desire for reading literature. But I just think that first of all I'm still helping them build competency, particularly reading competency, and I think we still have to work at things at the word level, at just the acquisition of vocabulary level. We have to prepare them to read. I want to bring them to reading but I guess I don't want them to be of the opinion that there's only one way of reading. (Interview 1)

In summary, Burnett's course title, syllabus, and policy decisions are strongly guided by her belief that traditional introduction to literature courses do not necessarily prepare students for upper-level French language reading. Furthermore, recalling her own educational training and interests, she doubts that all students will pursue the study of French literature. Rather than emphasizing canonical classics, theoretical terminology, or styles of formal analysis, Burnett's course focuses on the development of reading skills and progresses from page-long readings of a variety of text types to short novels. It additionally offers students the necessary knowledge and opportunity to find reading material in French for future reading. In this way, she hopes to promote French-language reading as a continual process that extends far beyond the scope of a one-semester course.

Fonder-Solano had been teaching this course for several years as a graduate student at the University of Arizona, but had only begun to reflect on and articulate her beliefs about it during this study's recorded interviews. Indeed, she had not even been aware that a debate in the field existed between language pedagogy faculty and literature faculty until she started her current job. Her coursework, her preparation, her background, and her interests had simply not prepared her to address curricular issues such as those presented here.

Unlike Burnett, she did not feel the need to officially change the title that appeared in the course bulletin, "SPA 341 Introduction to Spanish Literature," although her syllabus dubbed the course "Introduction to Hispanic Literature" and included readings from throughout the Spanish-speaking world. As revealed in the interviews, her views of literature contrasted markedly with those of Burnett.

Fonder-Solano's training in marginal literatures, testimony, and postmodern theory—a substantial component of both her M.A. and her Ph.D. degrees—imparted a broader view of literature as defying critics' attempts at definition and categorization, including the canon. Because Fonder-Solano did not perceive the "literature" title to impose either a course organization or course content that made her uncomfortable, she did not consider changing the title, despite using many texts that would not be considered "classics" (works by women, lesser-known texts, and predominantly contemporary works) or even "literature" in the traditional sense:

> I [have] a very wide notion of what is literature and we've talked [in class] about how it's socially defined . . . you know, is a letter you write to your mother literature? No. Well, then why is Che Guevara's diary considered literature? . . . Or Christopher Colombus's letter to the Queen of Spain . . . These are social, postmodern evaluations of what [literature] is. Women's literature and minority literatures and international literatures . . . are starting to become very prominent on the world scene, and given positive . . . value. (Interview 4)

Although she did not question the validity of Burnett's course and organization, like faculty trained in literature before her, Fonder-Solano preferred to use class time exclusively for broadly-defined "literary" works as opposed to the articles from popular media found in Burnett's reader and cited several reasons for this choice. First, Fonder-Solano found literature more interesting and rewarding:

> To me, the definition of literature is not the canon, but it's something that students are going to find thought-provoking, that's really going to generate meaningful discussion. That might [give the reader] an

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> insight or a new understanding of life. Like when we were reading about moral issues, someone who was between belief and doubt and how that affected his whole life, and all of a sudden Sofia [the native Spanish speaker in the class] had this insight that she'd never realized before how the Catholic church has used religion to keep people down and keep people content with their lot in life, that's why I wouldn't teach film reviews, [for instance], in my course. (Interview 3)

Second, while *Aproximaciones* (Virgillo et al. 1993) began with shorter readings (one- to two-page stories), followed by a short novel, poetry and drama, length was not a determining factor in terms of ordering reading assignments. For Fonder-Solano, the "literary" nature of the beginning texts did not necessarily make them more difficult, particularly when accompanied by notebook assignments and class activities. Third, she felt that she was exposing students to an important part of Hispanic society and culture that they would probably not find in the daily course of their lives, even when studying abroad:

> The point [of my course] is to introduce students to another kind of reading, something that is also out there. I think that if students go to Spain or if they go to Mexico or if they continue to have any kind of interaction with the language, I think they'll eventually run into newspapers and I think they'll run into film reviews, but I don't think that in the daily course of their lives, unless they take a course in it, that there's much chance that they will have a meaningful interaction with what is considered literature, or even what is noncanonical literature. (Interview 2)

For this reason, in her view, the course exposed students to many different types of literary readings, not only in the sense of genre (poetry, short story, novel, drama), but also from diverse time periods and geographical areas.

Such variety in reading selections also reflects Fonder-Solano's conscious attempt to find readings that would appeal to her students. This desire to make her course exciting and relevant to students came up at several points in the interviews. Fonder-Solano's firm beliefs about her selection of texts likewise stems from her hope to foster not only reading skills, but like Burnett, critical thinking skills and cultural knowledge:

> I hope . . . to develop their critical abilities, not, not in the sense of Siskel and Ebert, thumbs up or thumbs down, but in the sense of, do [they] take everything at face value or to question as they read . . . long after they've forgotten a short story in my course, I hope that they continue to use that skill. . . . (Interview 2)

She adds:

> I feel that what we're teaching them is not only literature... [but also] an expression of the way people think. Of the thought and the culture and the traditions. Look at *So Long a Letter*! [A novel by Mariama Bâ that Burnett has taught in her Francophone Civilization course]. Look at all that comes out about being Muslim, about having many wives, about, about the culture. You can't talk about the book, you can't discuss the book without discussing culture. I wouldn't say that the main thing I want to give to my students is cultural information about the Guatemalan Indians, but if they get excited about Rigoberta Menchú, it's great! I believe in opening the course to making it meaningful on as many different levels as possible. (Interview 2)

To recap, Fonder-Solano held a very different view of literature and its role in this course than that expressed by Burnett. She emphasized the importance of literature, broadly defined, in furthering reading skills, and she also subscribed to the important role literary works have in contributing to critical thinking skills and cultural knowledge. In opposition to departmental views, Burnett wanted students to value her course as more than just preparation for higher-level literature courses. Burnett's goals were to create life-long readers in French, to foster interest in a variety of text-types, and to encourage the process of reading. She, like Fonder-Solano, wanted students to view and to participate in the act of second-language reading outside the boundaries of traditional thinking. Before this study, however, we were unaware that we shared this same goal, albeit expressed differently.

Initial Perceptions versus Findings

Based on her experiences with literature and literature teachers, Burnett expected to find that Fonder-Solano's course would probably emphasize canonical, mainstream texts and that her teaching practices would probably be different from her own. In fact, as stated above, Fonder-Solano's textual choices reflect a postmodern education, using as many marginal writers and texts as mainstream works. With regard to Fonder-Solano's teaching practices, video analysis revealed diverse activities, students working in pairs, students reading portions of the text out loud, and in one instance a creative postreading activity in which students pretended to interview the author of one of their texts. In terms of context-building or prereading activities, she attempted to get students to think about ways in which the theme or topic related to their own lives. After listening to Fonder-Solano describe some of her class activities, Burnett realized that their practices as teachers

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appeared to be similar: "I'm actually beginning to feel that you as a teacher are more like me than I thought you were" (Interview 4). This was confirmed for Burnett after viewing Fonder-Solano's videotapes. In an earlier interview, Fonder-Solano described her inspiration for teaching ideas and techniques:

> Without necessarily taking pedagogy courses, I've learned a lot from you, I've learned a lot from other teachers I've been exposed to. I'm constantly looking for ideas. I learned a lot from just teaching conversation, seeing the excitement and thinking, ok, ways I can communicate that excitement to a different kind of course. (Interview 3)

Other perceptions held by Burnett prior to this study were in fact borne out by the data. Burnett assumed that Fonder-Solano's class, following convention, would have exams and a paper. This perception was confirmed in that Fonder-Solano's class completed a midterm, take-home exam, consisting of identification and essay questions, although the final exam was never given. The class also wrote a final research paper (five pages in length) that explored a student-selected theme related to any of the readings. In Burnett's course, there were no exams because she believed that journaling and the in-class activities, which were graded on a weekly basis, more than satisfied an implicit goal of encouraging students to perceive reading as a process rather than a product that must be tested. Similarly, Burnett felt that requiring students to write a paper was an artificial task, one that imitated what college professors must do in their profession for tenure and promotion but that held little practical value for the average undergraduate language major or minor.

Finally, Burnett thought that Fonder-Solano would likely emphasize periods, literary terms and genre, and to her way of thinking, this would hardly appeal to the average student audience, because as a student this had held little appeal for her. This premise was borne out only in that Fonder-Solano chose a reader organized by genre (Virgillo et al. 1993). However, Fonder-Solano rejected "covering" the reader in favor of putting additional texts on reserve that she felt would be both appealing and thought-provoking.[6]

Based largely on hearsay regarding Burnett's impetus to change the title, Fonder-Solano also held several preconceived notions regarding Burnett's course. First, she thought that Burnett would rely extensively on pragmatic readings such as film reviews and accident reports. Comparing what she understood as Burnett's text choices with her own, she commented in the first interview why she would personally find such an approach unnecessary and underscored her feelings about the importance of literature:

> One of the reasons I set up the course as a literature course rather than a reading course is my perception of what students are already familiar with, what they should be familiar with at the 200 level. The textbooks that I'm teaching from now include bus terminal information, include realia, say movie theater guides and that sort of thing. The reading for practical purposes, the billboards or the announcement that people might come across in every day life, maybe newspaper articles or figuring out what the bus schedule is those are things that are included regularly in lower-level textbooks. With my love of literature and having studied literature, my main focus is to bring this to the masses, to bring literature and make it understandable and make it accessible and make it interesting to the 300 level students and that's why I focus more on "real" literary texts rather than on maybe bringing them up to that starting point with newspaper articles. (Interview 1)

After viewing the videotapes and other data including the syllabus, Fonder-Solano discovered that, in fact, the proportion of "literary" texts (including folk tales, short stories, and two short novels) in Burnett's course far outnumbered practical readings. Fonder-Solano also assumed that the class would probably focus more on comprehension than interpretation. While this was true for the initial pragmatic readings, Burnett implemented both comprehension and interpretation activities with the novels, folk tales, and short stories. Furthermore, she stated that she would do so in her syllabus. In her analysis of Burnett's journal entries, Fonder-Solano exclaimed, "You really do love literature, don't you!?" She had just read the following from Burnett's journal:

> Teaching novels is very empowering because you teach about the world, history, culture, ideologies, beliefs, and you enable students to begin questioning all that. As I wrote in Sue's [a student's] journal, she had said that she, like Josyane [one of *Les petits enfants du siècle's* (Rochefort 1961) characters], "felt disappointed by life." I responded that life is full of *déception* and love. What was necessary was to find the balance. I also wrote about moving one's thinking system from that of ignorant naiveté to critical inquiry because that was how one got the most out of life—that was how one engaged in life to its fullest. Josyane was trapped in a vicious cycle of materialism and an ideology that imprisons her. I get to talk to students about these things because I chose these texts. I get to talk about polygamy versus divorce and Christian beliefs versus Muslim ones. I get to talk about, as one student wrote in her evaluation of me "things that she never knew were so important." (Burnett, Journal excerpt 4/7/99)

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Finally, Fonder-Solano assumed that Burnett's choice of texts would not be based on extensive content knowledge. This perception was borne out in that Burnett selected her course reader based on her knowledge of and confidence in the pedagogical expertise of its author (Davis 1994), rather than familiarity with the texts themselves. However, in making this assumption, Fonder-Solano underestimated the extent of Burnett's preparation in literature. In fact, Burnett had been exposed to excerpts of the novels that she selected to supplement her reader in the course of graduate teaching and research.

Discussion and Conclusion

As the preceding examples demonstrate, even though we had worked and socialized together two and a half years before initiating this study, each of us held several erroneous assumptions about the other's teaching. Many of our preconceived notions were in fact not borne out. This led us to the conclusion that we, as professionals in different fields, do not have an accurate understanding of what we do and how we do it.

Differing views on how to teach a reading/literature course may be directly related to former training that, in essence, prepared us to belong to different professional subcultures within the culture of foreign language teachers. Bruner (1990) offers one possible interpretation of this divergence in perspective: "Our culturally adapted way of life depends upon shared modes of discourse for negotiating differences in meaning and shared concepts and depends as well upon shared modes of discourse for negotiating differences in meaning and interpretation" (p. 13). As seen in the sections on *Diverging Definitions of Literature* and *Initial Perceptions versus Findings*, a lack of shared meaning led to the type of dissonance and misunderstanding that Bruner discusses. After all, meanings are only advantageous to the extent that they are shared by others.

Our educational experiences certainly played a role in creating such divergent views as did our personalities. Due to her personal love of reading, Fonder-Solano's course appeared to take on a traditional hue, but in delving underneath the surface, Burnett realized that Fonder-Solano's stance was not as entrenched in the "old ways" as she thought: Fonder Solano's class embraced women and marginalized writers as much as canonical classics. Video analysis revealed that, in terms of activities, she engaged students in play acting, asked them to keep a notebook of reactions to the text, and paired them off to work out textual difficulties, something Burnett, as a student in a literature class, had never experienced.

The divergent ways of thinking about course organization and text selection ultimately underscore implicitly our view of the student, how the course should be experienced, and what students needed and would themselves value as second language readers. In the end, we both deem it important to look again at what students need above and beyond our own firmly-held notions. In her subsequent reading course, Burnett has added more short stories because, according to midterm evaluations, students reacted to them more positively than some of the pragmatic texts. For her part, Fonder-Solano has become far more concerned about students as readers, has incorporated more text-based activities in class. Moreover, as a direct consequence of this study, she has become increasingly discontent with her course reader due to its lack of pedagogical help.

We feel that this study contributes an original approach to the issue of pedagogical/literary divisions and to the field of language teaching, yet we readily acknowledge its limitations in that we are, after all, only two individuals who may not necessarily represent opposing poles of pedagogy and literature in the strictest sense. Further, a study of one's self is necessarily "messy"; it is always subjective and constantly evolving. Nevertheless, as we have discovered, this research opportunity has contributed not only to improvements in our own teaching, but also to a continued interest and dialogue in each other's practices.

Future research endeavors of this kind as well as others are needed to provide a well-rounded picture of university-level foreign language teaching. What educational training, beliefs, decision-making processes, philosophies, and rationales accompany and support the teaching of courses common to most foreign language curricula? What happens in courses regularly taught by those whose background may be in literature or second-language acquisition but who are responsible for courses in culture and civilization or cinema, conversation or composition? In the course of this study, we spent several months talking, listening, often arguing, and disagreeing. Yet in seeking ways to understand what it is we do and why divisions exist in language education, we collaboratively wrote this paper as a beginning of a dialogue. We, like Kramsch and Byrnes, who in their 1995 publications confront the issue of conflict within foreign language departments, are skeptical of simplistic solutions achieved through talk. Yet without such dialogue, might it also be, as Byrnes (1995) suggests:

> that our world, made up of a network of words, can all too easily become our iron cage of inaction? Could we, through working things out on the ground, with all the pitfalls and difficulties that entails, rather than loftily talking about them, find a consensual common

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> ground that will allow us to move forward intellectually *and* practically, even in untidy ways (p. 14)?

Although we recognize the ways we enact our roles as foreign language teachers may remain divergent, we agree that a better understanding of our respective views is valuable in and of itself. Today we acknowledge that although many of our dearly held beliefs are intractable, our study has yielded positive results. In a preliminary answer to the questions posed both by Byrnes (1995) and by ourselves at the beginning of this article, dialogue, for us, has led to valuable analysis of our own teaching and increased awareness of the other's teaching which has laid to rest formerly held misconceptions. We recognize that no two colleagues will ever reach complete consensus. However, communication has, at the very least, paved the way for collegiality and for supporting rather than undermining each other's work. We now see in each other a potential advocate who can cross, if not overcome the boundaries of departmental divisions.

Notes

1. A version of this paper was given at the March 2000 meeting of the American Association of Applied Linguistics in Vancouver, Canada.
2. Due to the nature of the research, the name of the university where the study was conducted will remain anonymous. Burnett and Fonder-Solano work in a state funded, public university with a student population of approximately 10,000. The department of foreign languages has a faculty of fifteen full-time members. Burnett was hired as an Assistant Professor of Second-Language Acquisition and French in 1996. Burnett's teaching load splits her between the department's educational core curriculum in the Master of Arts in the Teaching of Languages (MATL) program and French, which includes beginning and intermediate French as well as upper-level and MATL content courses in French history, culture, and Francophone civilization. In 1997, Fonder-Solano joined the faculty ranks as a visiting Assistant Professor. The department offered her a tenure-track position the following year. Currently, she teaches beginning and intermediate Spanish as well as upper-level and MATL courses in literature, civilization, and cinema.
3. The Introduction to Literature courses were part of the curricular offerings before either Burnett or Fonder-Solano were hired. For the last ten years they have been taught in the spring semester.
4. Because hiring policies of the last decade brought in French faculty who could teach in TESOL and the MATL education core, two of Burnett's colleagues in French have doctorates in language education; due to other departmental responsibilities, neither one wanted to take on a new course.

5. In terms of size, the courses in our study were similar, French had seven students (all women) and Spanish had five (one man and four women, one of whom was a native speaker); these small course sizes made comparisons between the two much simpler. In both cases, these courses are taken typically after students have completed the language requirement (four semesters of study) and/or by language majors and minors. In the case of French, due to lower enrollments in general, it is the only course offered at the 300-level during the spring semester and has no prerequisite except the completion of the language requirement or its equivalent. However, most students have completed one 300-level course in the fall before taking this one. In Spanish, there is a two-course prerequisite at the 300 level. While enrollment figures for the French course were typical of enrollment patterns of the past four years, enrollment in the Spanish literature course had been low two years in a row. Numbers increased in Fonder-Solano's course the following year by waiving prerequisites and due to changes in the way students were advised: both Fonder-Solano and Burnett advised students to take her course. In the spring of 2000, Fonder-Solano had thirty students; Burnett had ten.

6. Results of Muyskens (1983) questionnaire both reinforce and explain some of Burnett's presuppositions about her colleague. Muyskens found that the most important goals for graduate and undergraduate introduction to literature/survey courses were for graduates: (1) introduction of literary concepts (86%); (2) practice in reading and discussing literature (84.9%); (3) basic understanding of important literary texts (79.6%); and for undergraduates: (1) gaining a broad knowledge of literature (89.2%); (2) the development of critical skills (88.1%). The most common approach to teaching was lecture with some discussion (74%). Grading practices for some faculty members included student performance in the classroom (64.5%) and a paper plus midterm and final (62.4%). For others (74.1%), students were only evaluated by a paper, midterm, and a final (pp. 417–18).

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Appendix

SPA 341 Introduction to Hispanic Literature
Spring 1999

Dr. Leah Fonder-Solano
Office: 123 JGB
Office Hours: Wednesdays 9:00–11:00 a.m. *or by appointment*
Office Phone: 260-6255

Attendance This course requires active participation. Absences will result in a reduction of your final grade: for each absence in excess of three (3), your final grade will be reduced by two (2) points. Three late arrivals constitutes one (1) absence.

Participation Because of the nature of this course, class participation is extremely important. Remember: participation involves much more than showing up for class. It includes the following: a positive attitude, active engagement in class activities, advance preparation (completing reading assignments), leadership of activities and volunteering. Each student will be expected to participate **DAILY** and will receive a bi-weekly participation grade. Above all, don't be afraid to speak up. Your grade does NOT depend on whether you agree with your instructor and/or classmates, but whether you express yourself.

Assignments Expect daily assignments. This class will require approximately two hours of preparation for every hour spent in the classroom. Most assignments are listed in the syllabus. Any changes or assignments not specified in the syllabus will be written on the board.

Notes This is one of the few classes where you get points for taking good notes. I am very interested in the perceptions, ideas, brainstorms, etc. that may occur to you while you are reading but can get lost over the long weekend that separates classes. Jotting down your reactions while you read will prepare you to participate in class and it will tell me immediately whether you've read or not (a less stressful option than taking quizzes, I'm sure you'll agree). I'll hand out a guide to help you in this process. Notebooks will be handed in for a grade every Wednesday.

Research Project Throughout the semester you will conduct research on any subject which relates to one of our readings. You may use many sources of information (Internet, journal articles, books, etc.) but must support your ideas with a **minimum** of three (3) journal articles which closely relate to your project's thesis. (MLA style, please). **Please begin this library research early (the first few weeks of class) because you will most likely need to avail yourselves of Interlibrary Loan.** Lack of available resources will not be an acceptable excuse for incomplete or lower quality projects.

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Timeline Your final decision on a topic will be due on Monday, March 15.
Your outline will be due on Monday, March 29.
Your rough draft will be due on Monday, April 19.
The final version will be due May 5, the last day of classes.

Exams There will be two exams, a midterm and a final. These will be very similar in both format and scope, as each will cover half a semester; the final is not cumulative. On each exam there will be a matching section, an identification section and an essay section. The essay(s) will ask you to interpret some aspect of one (or more) of our readings.

Grading Criteria

Class Participation	20%
Notes	20%
Midterm	15%
Final Exam	15%
Topic Statement, Outline, Draft	15%
Final Paper	15%

Grading Scale

90–100	A
80–89	B
70–79	C
60–69	D
0–59	F

Texto: Virgillo et al. *Aproximaciones al estudio de la literatura hispánica.*

SEMANA 1 (11 y 13 de enero) Introducción, EL CUENTO
tema: Introducción al arte, a la literatura y a la narrativa
lectura: "Lo que sucedió a un mozo..." 34; "intro a la narrativa" 2–11

SEMANA 2 (enero 20) ¡Feliz día de Martin Luther King!
tema: aproximaciones críticas; el cuento
lectura: "el género narrativo" 19–31; Emilia Pardo Bazán, "Las medias rojas" 42

SEMANA 3 (enero 25, 27)
tema: el cuento
lectura: Horacio Quiroga, "A la deriva" RESERVA, Juan Rulfo, "No oyes ladrar los perros" 61

SEMANA 4 (febrero 1, 3)
tema: cuento
lectura: Luisa Valenzuela "Los mejor calzados" RESERVA

SEMANA 5 (febrero 8, 10) LA NOVELA
tema: la novela española
lectura: Miguel de Unamuno, *San Manuel Bueno, mártir,* 74

SEMANA 6 (febrero 15, 17)
tema: la novela
lectura: *San Manuel*

SEMANA 7 (febrero 22, 24)
tema: la novela
lectura: (extracto) Rigoberta Manchú *Me llamo Rigoberta Menchú y así me nació la conciencia*

Examen Parcial Marzo 1

SEMANA 8 (marzo 3) LA POESÍA
tema: introducción a la poesía
lectura "introducción a la poesía" pp. 100–10 "Romance del conde Arnaldos" 138 "Soneto XI" 140

vacaciones de primavera

SEMANA 9 (marzo 15,17)
tema: la poesía/el lenguaje literario
lectura: "El lenguaje literario/práctica" 115–24; poemas de Santa Teresa 141–143/Sor Juana 147–48; "Soledad del alma" 149–150/poemas de Bécquer 156–57/poemas de Darío 160–161

SEMANA 10 (marzo 22, 24)
tema: la poesía contemporánea
lectura: poemas de Lorca 175–76/"Verbo" 184 RESERVA--ver Neruda; poesía de Palés Matos 177/"Sensemayá" 181; Castellanos RESERVA/Cardenal 189–91

SEMANA 11 (marzo 29, 31) EL DRAMA
tema: introducción al teatro
lectura: "introducción al drama" 198–209; "El viejo celoso" pp. 234–42

SEMANA 12 (abril 5, 7)
tema: teatro
lectura: "El drama: definición y orígenes del género" 219–31; *por anunciarse;* RESERVA

SEMANA 13 (abril 12, 14)
tema: teatro
lectura: 1 x 1 = 1, pero 1+1 = 2 256–63

SEMANA 14 (abril 19, 20)
tema: escoger obra y ensayar

SEMANA 15 (abril 26, 28) ENSAYO y OBRA

SEMANA 16 (mayo 3, 5) El examen final

El trabajo final se debe de entregar para el 3 de mayo

FRE 340: Reading in French

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Required Texts
Davis, J. (1994). *Liens: Lectures diverses.* Boston: Heinle & Heinle.
Laye, C. (1953). *L'enfant noir.* Paris: Plon.
Rochefort, C. (1961). *Les petits enfants du siècle.* Paris: Grasset.

It is highly recommended that the student purchase the *Robert/Collins* French-English-English-French Dictionary available at the university book store.

Course Objectives and Description
As this is, for many, the first reading course in French, this course has as its goal first and foremost to allow students to practice honing their reading skills in French and to participate in the literate skills necessary to becoming life long learners and readers of French. Secondly, this course aims to whet student appetite for continued reading in French. In the first half of the course, we will discuss, write about, and interpret, with the help of a reader designed for intermediate high readers of French, a variety of French texts. This reader provides practice at word recognition, global comprehension, and understanding cultural referents directly related to the reading passages. In the second half of the course, we will read, discuss, write about, and interpret two short novels. The first, *Les petits enfants du siècle,* tells the story of a young suburban French woman growing up poor in Paris in the 1950s. The second, *L'enfant noir,* recounts the story of a young African who describes what it was like growing up in his native village of Kouroussa in Haute Guinée during the mid 1950s. Many contrasts, comparisons, and parallels between the two works can be drawn and students will engage in a variety of tasks to aid comprehension and interpretation of both texts.

Class Requirements

1. **Participation** will include attendance and active discussion, questions, and preparation both in small and large groups. More than four absences will result in a failing grade.

2. **Exercises** will be assigned throughout the semester. Those to be turned in need to be neat and legible.

3. **Journal** Your journal may be written in French or English or in a combination of both. **You should write in your journal at least twice a week.** Please date each entry. It should include vocabulary lists, definitions, questions, responses, and reactions to classroom activities, and your ideas and

thoughts about what you are reading. I am most interested in your personal reaction to the process of reading in French. It should **not** be a personal account of your daily activities. I will collect your journal several times throughout the semester.

4. **Student portfolio** will consist of photocopies of **5 texts/articles/ reviews** in French from **four different sources** on the same theme or topic that interests you. You may use excerpts from novels, plays, poems or sources such as magazines, academic journals, and the Internet. For each text you will be responsible for writing in French a **1–2 page (typed) overview/ summary/synopsis**, as well as why you would or would not recommend it to a classmate.

Grading

Participation	20%
Exercises	40%
Journal	20%
Portfolio	20%
Total	100%

Plan du Cours

13 janvier

Introduction, Présentations, Survol du cours

20 janvier

Visite à la bibliothèque: à la recherche des textes en français;

LIENS: Le portrait pp. 2-9. Faites les exercices pp. 9–10. Pour la prochaine classe lisez *Lire en français pour mon plaisir* p. 10 et *apportez un texte français en classe.*

27 janvier

LIENS: Le portrait p. 12–15. Faites les exercices p. 16. *Ecrivez votre autoportrait en une page (exercice 1 p. 17) et apportez-le en classe* (à rendre).

LIENS: La description d'un lieu pp. 20-26. Faites 1–6 p. 27 (à discuter en classe). Préparez *Réactions orales p. 27* (à faire en classe).

3 février

LIENS: La description d'un lieu pp. 29–32; 34–35. Faites les exercices p. 33. Faites l'exercice *Est-ce que j'ai bien compris?* p. 35. Ecrivez en une page *Réactions écrites J'aime/je déteste* (à rendre). *Journal à rendre.* LIENS: Le conte populaire pp. 38-40; 41–45. Faites 1–6 p. 40. Faites *Est-ce que j'ai bien compris p. 45* (à rendre).

10 février

LIENS: Le conte populaire: pp. 51–54. Préparez *Quel est l'essentiel* et *Réactions orales* p. 55. Nous ferons ces exercices en classe.

LIENS: Le compte rendu d'un événement pp. 58–62. Après chaque lecture, faites tous les exercices intitulés *Cherchez le mot.* Nous ferons *Qu'est-ce que vous en pensez* en classe p. 63.

17 février

LIENS: Autour d'un film—Le compte rendu/Le synopsis pp. 92–102. Préparez *Réactions orales* 1–2 p. 103. Nous ferons ces exercices en classe.

24 février

Film français

3 mars

Discussion du film français. Pour la prochaine classe *il faut écrire en deux paragraphes le compte rendu du film français* que vous avez vu en classe.

LIENS: Le récit pp. 126–34. Lisez la définition du récit p. 114 qui se trouve sous la rubrique *Points de repère* et ensuite faites *Qui a fait quoi* 1–5 p. 135 et *A Discuter* 1 et 5. *Journal à rendre.*

8–12 mars vacances de printemps

Commencez à lire *Les petits enfants du siècle.*

Divers exercices seront distribués plus tard

17 mars

Les petits enfants du siècle pp. 5–38. *Un brouillon du Portfolio à rendre.*

24 mars

Les petits enfants du siècle pp. 39–74

31 mars

Les petits enfants du siècle pp. 75–121. *Journal à rendre.*

7 avril

L'enfant noir pp. 9–54. Allez à la bibliothèque pour lire l'extrait interact sur CD ROM de *L'enfant noir.*

14 avril

L'enfant noir pp. 55–101

21 avril

L'enfant noir pp.102–54

28 avril

L'enfant noir pp.155–221

5 mai

Discussion de *L'enfant noir. Journal à rendre*

La semaine des examens vous ferez votre présentation du portfolio petits groupes. *Portfolios à rendre.*

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